Ed·u·ca·tion
Government of Alberta

·ulum

guide

for

SECONDARY

SCHOOL

MUSIC

Ed·u·ca·tion
Government of Alberta

SECONDARY MUSIC INTERIM CURRICULUM GUIDE

Table of Contents

ACKNOWLEDGEMENT

The Department of Education acknowledges with appreciation the contribution of the following members of the Ad Hoc Committee for Secondary School Music to this Curriculum Guide for Music. The Ad Hoc Committee operated under the guidance of the Secondary School Fine Arts Committee and the Secondary School Curriculum Board.

SECONDARY SCHOOL MUSIC AD HOC COMMITTEE

Miss J. B. Daley, Calgary Public School System, Chairman

P. Belley, Teacher, Fort McMurray

W. Buehning, Faculty of Fine Arts, University of Calgary

Mrs. A. Glasgow, Wainwright School Division

R. E. Heuermann, Assistant Supervisor of Music, Cultural Development Branch, Department of Culture, Youth and Recreation

N. M. Iverson, Music Supervisor, Taber School Division

A. E. Kunst, Education Consultant, Department of Education

Miss M. I. Perkins, Calgary Public School System

R. A. Morton, Associate Director of Curriculum (Media), Department of Education

C. Pyrch, Education Consultant, Department of Education

Note: This Curriculum Guide is a service publication only. The official statement regarding Secondary School Music is contained in the Junior and Senior High School Programs of Study. The information in this Guide is prescriptive insofar as it duplicates that given in the Programs of Study.

A. PROGRAM OF STUDIES FOR SECONDARY SCHOOL MUSIC

I. Objectives of the Secondary School Music Program

To help the student:

1. increase his awareness of and sensitivity to music of his own and other cultures, past and present.
2. increase his ability to understand, evaluate and become articulate about music.
3. understand the ways and means of communicating through music.
4. increase his ability to communicate through music.
5. evaluate his own musical abilities.
6. be a part of and understand the creative experience.
7. become aware of the basic importance of music in his life and in the lives of men.
8. increase his self-confidence.
9. develop a philosophy of life by providing an acquaintance with musical works which convey universal truths.

II. The Secondary School Music Program

Grade VII, VIII and IX music courses are defined as Group A options in the Junior High School Handbook. The time allotment for these options ranges from 120 to 175 minutes per week. Instruction should be individualized so that the students will not be prohibited from taking any of these music courses because they did not elect music the previous year. This could be achieved by having all the first year band or orchestra students in the same class even though some may be in Grade VII and some in Grade VIII, or by giving separate evaluations to the Grade VIII students who had taken music in Grade VII and those students who had not taken music in Grade VII.

The Senior High School music program may be organized under the following headings: Music 10, 20, 30 (choral music); Music 11, 21, 31 (instrumental music); Music 12 (general music). Guidelines for credit values and sequence of courses at the High School level are found in the Senior High School Handbook.

Where staff, facilities and enrollment permit, the students should be given the opportunity to choose from among Choral Music, General Music, and Instrumental Music as a means of satisfying the music option at each grade level. Where course offerings must be limited, the interests and strengths of the students and staff should determine which alternatives will be offered. All music courses, therefore, should include the basic core of conceptual learnings in music as part of the course content as indicated below. The teacher should endeavor to help each student progress at least one level of understanding in each musical concept each year.

III. Planning a Program

An effective program will take into account the backgrounds, interests, strengths, and limitations of the students in that program. Each instructor must, therefore, determine the present level of achievement of his students; the goal for which the students should strive; the means of accomplishing the objectives and of evaluating the success of the program.

The Scope and Sequence Chart of the Conceptual Learnings included here is not intended to be prescriptive. It is a "bird's-eye view" of the elements included in a secondary music program of studies and suggested sequence of presentation. For the most satisfactory progress towards the long range objectives, a balanced program should be planned for each student. The balance that should be the concern of the teacher is the balance of conceptual learnings and not one of activities. For example, a high degree of rhythmic development (see chart) with a complete neglect of harmonic or historical understanding, would signify an unbalanced program. Yet if an understanding of all of the concepts can be developed through choral rehearsals, performance and discussions about choral music, additional activities would not be necessary. It is possible for the same understanding to be achieved in a strictly instrumental program. Usually some variety of activities is necessary to allow for individual differences within any class.

(summary only—the complete chart will be found following this chapter.)

<u>Elements of Music</u>

Rhythm	six levels ranging from aural awareness of and response to phrasing, pulse, rhythm and accent to development of understandings of such concepts as syncopation.
Melody	six levels ranging from aural awareness of pitch to an understanding of descants, rounds and canons.
Harmony	six levels ranging from aural awareness of chord changes to an introduction to two- and three-part harmonization.
Form	six levels ranging from aural awareness of phrase length and a feeling for cadence to such forms as sonata, fugue etc.
Tempo	six levels ranging from aural awareness and response to changes in tempo to visual awareness of the relationship of tempo to form.
Dynamics	six levels ranging from aural awareness of loud and soft to ways of achieving and controlling dynamics.
Tone Color	six levels ranging from aural awareness of difference in timbre to a knowledge of instrumental effects.

<u>Historical Perspectives</u>

Music Yesterday	six levels ranging from singing as amplified speech in primitive times to 'avant garde' music.
Music Today	six levels ranging from music in today's cultures and sub-cultures to concerns of professional musicians etc.

<u>Related Areas</u>

Science of Sound	six levels ranging from aural awareness of how sounds are produced to consonance and dissonance in acoustics.
Compositional Considerations	six levels ranging from awareness of relationship of inspiration to technique, to opportunities to write music from a given progression.
Musical Scores	six levels ranging from awareness of three-way scores to full orchestral and vocal scores.
Aesthetic Considerations	six levels ranging from awareness of three-way relationship among composer-performer and listener to an analysis of the concept of changing music styles.

IV. The Basic Core

To achieve the objectives of the music program three areas must be the concern of the teacher: the cognitive, the psychomotor and the affective. These three areas should not be separated but be considered simultaneously.

In the same way the cognitive, psychomotor and affective remain of equal concern, the various sections of the Scope and Sequence Chart of Conceptual Learnings should be considered and planned for concurrently. None of the areas should be neglected for any appreciable period of time.

The chart is divided into three sections: Elements of Music (rhythm, melody, harmony, form, tempo, dynamics, tone color); Historical Perspectives; and Related Areas (science of sound, compositional

considerations, musical scores, and aesthetic considerations). For each element or area several levels of development are outlined which range from simple awareness to aural and visual understanding. These levels of development do not necessarily represent grades, but are to be used to develop a balanced spiral program throughout the secondary school. It should be noted again, the chart is not meant to be prescriptive, and above all, it should not be restrictive. Classes or students able to achieve at a higher level should be encouraged to do so, but only if all areas are progressing and expressive skills and positive attitudes developing. Performance groups will probably progress more rapidly in rhythm, melody, dynamics, etc., and General Music students in historical perspectives or compositional considerations.

At all times the teacher must be aware that music is more than the sum of its parts, and that one element can not satisfactorily be separated from the others. In spite of this, the distinctive attributes which make each musical element or area different from the others have been recognized and isolated in the chart.

V. The Secondary Choral Program

In addition to covering the basic core, the choral program should help the student:

1. develop tone control and avoid the misuse of his singing voice.
2. become acquainted with a varied repertoire of choral literature.
3. improve his breathing, diction and ability to sing parts.
4. improve his ability to read music.

VI. Grades VII to X—General Music Program

Students choosing general music expect a varied and exciting musical experience that is different from the choral program, and yet not a repeat of the elementary music program. The emphasis may be on creating music, performing music on instruments and by singing, or any subject or skill area of interest to the students and teacher. This in no way relieves the class of the responsibility of covering the basic core of musical understandings.

VII. The Secondary Instrumental Program

In addition to covering the basic core, the instrumental program should help the student:

1. develop tone control and articulation skills necessary for performing in various styles.
2. become acquainted with a varied repertoire of instrumental music literature, both solo and ensemble.
3. develop personal character traits of leadership, poise, and dependability.
4. improve his ability to read music.

C. EXPLANATION OF THE CHART

The following material elaborates on the condensed ideas in the chart in order to give them a more precise meaning. Rather than activities or methods, the expected achievements of the students will be defined. Behavioral objectives must be stated in measurable terms so that the success of the teaching and learning can be determined.

Some ways of stating behaviors are: identify, name, describe, demonstrate, etc. A long-range objective might be to **describe** a clarinet, whereas an objective for a single lesson might be to **identify** a clarinet in a picture of a woodwind quintet. Therefore different degrees of understanding can be demonstrated by changes in the complexity of the expected behaviors.

The headings on the scope and sequence chart are presented in order, with a discussion of behavioral objectives for every level.

"It is the intimate and intricate interaction of temporal organization with all the other shaping forces of music which make the study of rhythm both a rewarding task and, at times, a difficult and perplexing one. The task is rewarding not only because the subject is itself intrinsically interesting but also because, by adding a new dimension to our understanding of related fields such as melody, harmony, counterpoint, and orchestration, it makes possible a more penetrating analysis of those processes."

[Grosvenor W. Cooper and Leonard B. Meyer, *The Rhythmic Structure of Music,* U. of Chicago Press, 1960, p. 1]

Background

One of the most readily perceived elements of music is a strong pulse; thus it is the factor that induces many young people to respond to and explore the complexities of music further. This pulse may or may not correspond to the note value assigned to the pulse by the meter signature. The important first step is for the student to be able to recognize and respond to a recurring pulse that corresponds to a sympathetic human pulse. For example, in a fast triple meter the student may feel the beginning of each meter as the pulse and the notated pulse as subdivisions. This may be a more valid perception of the aural phenomenon than the durations indicated by the meter signature. The same may be true of larger rhythmic units such as the phrase. It is necessary to feel rhythmic structures, but it is not necessary for the students always to agree with the instructor or composer to demonstrate an understanding of the concepts involved.

Rhythm differs from the other elements in that the component parts can be isolated and examined separately.

To show that he has achieved the understanding listed in the scope and sequence chart the student should be able to:

Level One

1. Respond physically (i.e., by clapping, playing, speaking, or singing) to:
   (a) a pulse, perceived aurally, from a recording.
   (b) a pulse, perceived visually, from music notation.
   (c) accents that appear regularly (as in meter), perceived aurally and visually.
   (d) accents that do not occur regularly, perceived aurally and visually.

2. Respond physically (i.e., by arm gestures, playing, or singing) to:
   (a) phrases of regular length, perceived aurally and visually.
   (b) phrases of irregular length, perceived aurally and visually.

3. Explain the meaning of or answer questions about:
   (a) the four terms: pulse, accent, phrase, and rhythm.
   (b) notational symbols for the above terms.
   (c) durational symbols: whole, half, quarter, and eighth notes and rests.

Level Two

1. Use traditional conducting patterns
   (a) to illustrate duple, triple, and quadruple meters of a moderate tempo, perceived aurally and visually.
   (b) while counting subdivisions of the pulse of two, three, and four.

2. Respond physically (i.e., by arm gestures, clapping, playing, or singing) to:
   (a) demonstrate the climax of phrases, perceived aurally and visually.
   (b) notate patterns involving various combinations of whole, half, dotted half, quarter, dotted quarter, eighth notes, and rests.

3. Answer questions about
    (a) durational symbols: sixteenth notes and rests, triplets and the dot.
    (b) groupings of pulse by accents (meter).

Level Three

1. Notate rhythmic patterns perceived aurally
    (a) using whole, half, and quarter notes and rests.
    (b) in duple, triple, and quadruple meter.

2. Respond physically (i.e., by clapping, playing or singing)
    (a) to patterns involving sixteenth, eighth or dotted eighth and sixteenth notes and rests.
    (b) to patterns involving quarter and eighth notes in triplet figures.

3. Answer questions about
    (a) double whole, thirty-second and sixty-fourth notes and rests.
    (b) the relationship of pulse, subdivision, meter, and phrase in the rhythmic architecture of music.

Level Four

1. Notate rhythmic patterns perceived aurally
    (a) using dotted and subdivided pulses.
    (b) in either 2/2, 2/4, 2/8; 3/2, 3/4, 3/8; and 4/2, 4/4, 4/8 meters.

2. Demonstrate knowledge of subdivisions by
    (a) conducting slow duple meter in four, slow triple meter in six, etc.
    (b) conducting slow sextuple meters in six.

3. Answer questions about
    (a) the most common tempo markings.
    (b) the relationship of tempo to rhythm.

Level Five

1. Notate rhythmic patterns perceived aurally
    (a) in compound duple, triple, or quadruple meter.
    (b) in changing meters.

2. Use conducting patterns to illustrate
    (a) changing meters, perceived aurally and visually.
    (b) secondary accents in 5 meters and 7 meters, perceived aurally and visually.

3. Notate original illustrations of
    (a) diminution and augmentation.
    (b) polyrhythms.
    (c) changing meters.

4. Find illustrations in music literature of the concepts in 3. above.

Level Six

1. Notate original illustrations of
    (a) various kinds of syncopation.
    (b) rhythmic patterns unique to several cultures.
    (c) rhythmic patterns of popular and historical dances.

3. Notate rhythmic patterns perceived aurally of
    (a) polyrhythms.
    (b) contemporary and ancient dances.

To show that he has achieved the understandings listed in the scope and sequence chart, the student should be able to:

Level One

1. Demonstrate his ability to distinguish the highest and lowest pitches in a pair or series of tones by:
    (a) indicating the correct *tone* by singing, or with an arm gesture or a verbal response.
    (b) indicating the correct *note* by circling it with a pencil or some similar means.

2. Demonstrate a sense of tonal center in a major key by completing a phrase in which the last tone has been omitted, by singing or playing the missing pitch, or by recognizing the missing pitch when sounded by someone else.

3. Demonstrate his ability to distinguish between steps and skips in diatonic passages by:
    (a) indicating in writing a sequence of symbols for step and skip to represent the sequence of sounded intervals.
    (b) indicating whether notated intervals are steps or skips.

4. Explain the meaning of or answer questions about the terms: melody, tone, pitch and note.

Level Two

1. Distinguish between major and minor seconds by:
    (a) verbally responding to the interval, sounded melodically or harmonically.
    (b) indicating which is major and which is minor in a series of notated seconds.

2. Determine the key tone in major keys by:
    (a) stating or writing the appropriate note when given a key signature.
    (b) circling the key notes in a melodic passage after it has been played or sung (with no signature indicated).

3. Describe the major scale pattern.

4. Relate tones to a system of reading (scale-numbers, syllables or letter names) by:
    (a) singing or playing patterns derived from a pentatonic scale given by verbal symbols or by appropriate hand signals.
    (b) giving the symbols for tones sounded.

5. Recognize the satisfactory tuning of the tonic triad in a major key by:
    (a) indicating by an arm gesture or verbally when it is in tune.
    (b) melodically and harmonically performing this triad.

6. Indicate melodic curve by drawing or by arm gestures.

Level Three

1. Distinguish between major and minor seconds by playing or singing the correct tone above or below a given tone.

2. Determine the key tone in a major key by:
    (a) writing the appropriate signature for a given major key.
    (b) playing or singing the new key tone each time a homophonic composition modulates.

3. Describe melodic curve and give reasons for his choice of points of climax.

4. Relate tones to a system of reading by:
    (a) singing or playing patterns derived from a major scale given by verbal symbols or hand signals.
    (b) notating simple patterns sounded by the teacher.

Level Four

1. Recognize on sight and name all intervals of a ninth or smaller.

2. Demonstrate understanding of the minor scale by:
   (a) giving the relative minor of given major scales.
   (b) altering a major scale with accidentals to form its parallel minor forms: natural, harmonic and melodic.

3. Determine the key tone in a minor key by circling the key notes in a melodic passage after it has been played (with no signature indicated).

4. Relate tones to a system of reading by:
   (a) singing or playing patterns derived from a minor scale, given by verbal symbols or hand signals.
   (b) giving the symbols for tones sounded.

5. Recognize and perform, in tune, melodically and harmonically, the tonic triad in a minor key.

Level Five

1. Create a descant to a well-known melody, by playing, singing or notation.

2. Find several illustrations of rounds and canons and recognize examples of each from hearing.

3. Create a short round and a short canon.

4. Relate tones to a system of reading by:
   (a) singing or playing patterns derived from the various scales: chromatic, whole tone, major, and minor, given by verbal symbols or appropriate hand signals.
   (b) giving the symbols for tones sounded in the patterns above.

5. Demonstrate the use of melodic patterns to reproduce natural sounds or to represent non-musical ideas in associative compositions by:
   (a) finding illustrations in art and folk music.
   (b) composing patterns representing non-musical ideas.

Level Six

1. Demonstrate an understanding of the church modes by:
   (a) finding illustrations of the use of each mode in melodies.
   (b) composing melodies using each mode.

2. Demonstrate an understanding of traditional, national and racial melodic patterns by:
   (a) finding illustrations in art and folk music.
   (b) composing melodies using these traditional folk patterns.

3. Illustrate the use of the serial technique by:
   (a) analyzing a simple composition using this technique.
   (b) creating several melodies from a single tone row.

Reference

Siegmeister, Elie, *Harmony and Melody* Books I and II, Wadsworth Publishing Co., 1965.

To show that he has achieved the understandings listed in the Scope and Sequence Chart the student should be able to:

Level One

1. Recognize changes in harmony by indicating verbally or by arm gesture when the change takes place.

2. Demonstrate feeling for key by indicating which chords in a progression are the tonic triads.

Level Two

1. Distinguish between major and minor sonorities by:
   (a) indicating verbally whether sonorities played by the teacher are major or minor.
   (b) demonstrating the difference between the two by changing one to the other.
   (c) indicating which triads in a major key are major and which are minor.
   (d) indicating by an arm gesture or verbal response when the major triad is in tune.

2. Demonstrate perception of, and understanding of inversion by indicating verbally which of the three tones of a triad is in the bass and which is in the highest voice when played by the teacher.

3. Demonstrate perception of, and comprehension of the dominant seventh sonority by:
   (a) indicating which chords in a progression played by the teacher are dominant seventh chords.
   (b) explaining what scale steps in a major key create this sonority.

Level Three

1. Demonstrate a comprehension of key by:
   (a) re-writing a simple harmonized melody given in one key in at least two different keys.
   (b) performing a diatonic melody written in concert key on his instrument (if it is a transposing instrument).

2. Recognize the satisfactory tuning of minor and dominant seventh sonorities by melodically and harmonically performing these chords.

3. Demonstrate perception of and comprehension of the dominant seventh sonority by writing the tonic chord and dominant seventh chord in several major keys.

Level Four

1. Demonstrate perception of and comprehension of inversion by indicating verbally which of the four tones of the dominant seventh chord is in the bass and which is in the highest voice when played by the teacher.

2. Demonstrate perception of and understanding of the sub-dominant sonority by indicating which chords in a progression played by the teacher are sub-dominant chords.

3. Demonstrate a comprehension of texture by:
   (a) indicating whether a composition is contrapuntal or chordal.
   (b) explaining the terms: monophonic, homophonic and polyphonic.

Level Five

1. Demonstrate perception of and comprehension of diminished and augmented sonorities by:
   (a) indicating verbally when these sonorities are played in a progression by the teacher.
   (b) writing these sonorities above any pitch.
   (c) altering major and minor triads to produce these sonorities.

2. Demonstrate comprehension of minor keys by:
   (a) naming the sonority of the triad built on each scale step.
   (b) changing the triads of a major mode to those of the parallel harmonic minor.

3. Demonstrate a comprehension of modulation by:
   (a) indicating in the score when a composition has established a new key centre.
   (b) indicating when a different key centre has been established, perceived aurally.

4. Write from memory several traditional chord progressions.

Level Six

1. State what function a chord will have in the related keys in which it occurs.

2. Write and recognize aurally examples of suspensions and passing tones.

3. Explain the terms: appogiatura, changing tones, and embellishments.

4. Harmonize a simple diatonic melody.

5. Explain some twentieth century harmonic techniques: such as quartal and bi-chordal sonorities, and sonorities based on simultanieties resulting from writing with a tone-row.

References

Christ, William et al, *Materials and Structure of Music* Books I and II, Prentice-Hall, Inc. 1966. [General and integrated discussion]

Schoenberg, Arnold, *Structural Functions of Harmony*, W.W. Norton, Inc. 1954. [Very comprehensive but technical]

FORM

To show that he has achieved the understandings listed in the Scope and Sequence Chart, the student should be able to:

Level One

1. Demonstrate his ability to recognize phrases of varying lengths, perceived aurally and visually, by indicating the duration with an arm gesture or by playing or singing.

2. Demonstrate his awareness of cadence by indicating when one is reached and whether it is conclusive or a semicadence.

3. Recognize whether phrases in a short composition are identical or contrasting by assigning a letter or symbol to each phrase and repeating the assigned letter or symbol when phrases are identical (e.g., a, a, b, a).

Level Two

1. Demonstrate his ability to recognize motives by circling examples in music and by responding verbally or with arm gestures when motives are perceived aurally.

2. Demonstrate whether phrases in a short composition are identical or similar by assigning symbols to each phrase, representing repeated phrases with a repeated letter and the altered phrase with a prime (e.g., a, a, á, b, á).

3. Recognize whether large sections of a composition are similar or contrasting by assigning symbols to each section and by repeating the assigned symbol when sections are the same or similar (e.g., A, B, A).

Level Three

1. Indicate whether large sections of a composition are the same or similar by describing the changes, if any, that have taken place.

2. Demonstrate knowledge of the simplest binary and ternary forms by correctly labeling several examples of each, perceived visually or aurally.

3. Demonstrate knowledge of signs used in musical form (e.g., repeat signs, da capo, etc.) by correctly defining each.

Level Four

1. Demonstrate a comprehension of the terms sequence, inversion and retrogression by:
   (a) writing examples of each from a given motive.
   (b) finding examples of each in music.

2. Demonstrate a comprehension of the terms introduction, interlude and coda by:
   (a) recognizing examples of each perceived aurally.
   (b) finding examples of each in music.

3. Define the principle of rondo and find examples of this form.

Level Five

1. Define the principles of the following forms and be able to find examples of each:
   (a) minuet and trio.
   (b) theme and variations.

2. Discriminate between phrase groups and periods by finding examples of each.

Level Six

1. Define the principles of the following forms and be able to find examples of each:
   (a) sonata-allegro.
   (b) recitative and aria.
   (c) fugue.
   (d) passacaglia

2. Define the following terms:
   (a) symphony
   (b) suite
   (c) concerto

References

Randolph,David, *This is Music* (pp 131-169), McGraw-Hill, 1964.

Green, D.M. *Form in Total Music*, Holt Rinehart and Winston, 1962.

Nallin, Walter E., *The Musical Idea: A Consideration of Music and Its Ways*, MacMillan, 1968.

To show that he has achieved the understandings listed in the Scope and Sequence Chart, the student should be able to:

Level One

1. Demonstrate his awareness of tempo by stating which of two tempos is the faster.

2. Demonstrate his awareness of changes in tempo by stating whether a tempo is increasing or decreasing.

Level Two

1. Define and demonstrate with reasonable accuracy the tempo indicated by the following common terms:
    (a) lento
    (b) adagio
    (c) andante
    (d) moderato
    (e) allegro
    (f) vivace
    (g) presto

2. Choose an appropriate tempo for a composition when several alternatives are given.

3. Use a metronome and explain the meaning of a metronome marking.

Level Three

1. Define and demonstrate the tempo alterations indicated by the following terms:
    (a) accelerando
    (b) fermata or pause
    (c) ritardando
    (d) rubato

2. Choose an appropriate tempo for common musical forms such as:
    (a) march
    (b) contemporary dances
    (c) common fold dances

Level Four

1. Define and demonstrate a comprehension of the following terms:
    (a) molto
    (b) piu
    (c) meno
    (d) non troppo
    (e) tranquillo
    (f) maestoso

2. Choose an appropriate tempo for some common dance suite sections.
    (a) gigue
    (b) sarabande
    (c) allemande
    (d) courante

Level Five

1. Illustrate how the tempo can be halved or doubled by changing note values (diminution and augmentation).

2. Demonstrate the effect of tempo on meter.
   (a) 6/8 simple and compound
   (b) 3/4 conducted in one or in three beats per measure.

Level Six

Choose a compound form (suite, symphony or concerto) and discuss the purpose of tempo differences.

References

Hughes, Rupert et al, *Music Lovers' Encyclopaedia*, Doubleday and Co., 1957.

Dorian, Frederick, *The History of Music in Performance*, W.W. Norton Co., 1942.

DYNAMICS

To show that he has achieved the understandings listed in the Scope and Sequence Chart, the student should be able to:

Level One

1. Demonstrate his awareness of dynamic levels by stating which of two levels is the louder.

2. Demonstrate his awareness of dynamic change by stating whether the volume is increasing or decreasing.

Level Two

1. Define and demonstrate with reasonable accuracy the following terms and symbols:
   (a) fortissimo – ff
   (b) forte – f
   (c) mezzo – mf and mp
   (d) piano – p
   (e) pianissimo – pp

2. Respond to functional ideas with appropriate dynamic levels (e.g., lullaby or fanfare).

Level Three

1. Define and demonstrate the following terms and symbols:
   (a) crescendo
   (b) decrescendo
   (c) diminuendo
   (d) sforzando – sf
   (e) forte-piano – fp

2. Respond to programmatic ideas with appropriate dynamic levels (e.g., proximity, mood).

Level Four

1. Demonstrate acceptable dynamic shaping of a phrase
   (a) when the volume level increases as pitch frequency increases
   (b) when the volume level decreases as pitch frequency increases
   (c) when the volume level increases as pitch frequency decreases
   (d) when the volume level decreases as pitch frequency decreases.

2. Demonstrate his ability to retain a tempo when the dynamic level changes.

Level Five

1. Demonstrate his ability to retain a dynamic level when the tempo changes.

2. Demonstrate his ability to change dynamics and tempo independently
   (a) to decrease volume and increase tempo.
   (b) to increase volume and decrease tempo.

Level Six

Find illustrations of "terraced" dynamics in published music, or arrange a number for some ensemble to illustrate this technique.

References

The references listed under "Tempo" are also applicable here.

TONE COLOR

To show that he has achieved the understandings listed in the Scope and Sequence Chart, the student should be able to:

Level One

1. State whether a particular sound is created by striking, or by some other means.

2. Recognize types of voices or instruments, stating whether the sound is created by:
   (a) a woodwind instrument
   (b) a brass instrument
   (c) a stringed instrument
   (d) a man's voice
   (e) a woman's voice

Level Two

1. State whether a particular sound is created by:
   (a) an organ
   (b) a harpsichord
   (c) a piano
   (d) a celeste
   (e) a harp

2. State whether a particular sound is created by:
   (a) cymbals
   (b) a gong
   (c) a triangle
   (d) a wood block

(e)   a snare drum
        (f)   a bass drum
        (g)   tympani
        (h)   maracas
        (i)   a tambourine

Level Three

1.   State whether a particular sound is created by:
        (a)   a soprano voice
        (b)   a contralto voice
        (c)   a tenor voice
        (d)   a baritone voice
        (e)   a bass voice

2.   State whether a particular sound is created by:
        (a)   a flute
        (b)   an oboe
        (c)   a clarinet
        (d)   a bassoon
        (e)   a trumpet
        (f)   a trombone
        (g)   a violin
        (h)   a cello
        (i)   a string bass

Level Four

1.   State whether a particular sound is created by any of the instruments in Level Two and Three or by:
        (a)   a piccolo
        (b)   an English horn
        (c)   a bass clarinet
        (d)   a contra bassoon
        (e)   a French horn
        (f)   a tuba
        (g)   a viola
        (h)   an accoustical guitar
        (i)   an electrical guitar
        (j)   a saxophone
        (k)   a synthesizer
        (l)   a banjo

2.   State whether a sound is created by one of the voice qualities in Level Three or by:
        (a)   a coloratura
        (b)   a dramatic soprano
        (c)   a lyric soprano
        (d)   a mezzo soprano

3.   Give logical reasons for a composer's choice of tone color.

Level Five

1.   Recognize the instruments in Levels Two through Four when played in ensemble.
        (a)   small ensembles
        (b)   band
        (c)   orchestra

2.   Choose and defend a choice of tone color to express a particular idea or melody.

Level Six

1. Recognize the instruments in Levels Two through Four when played in special ways. Some examples are:
   (a) pizzicato strings
   (b) muted brasses and strings
   (c) prepared piano

2. Find examples of the use of tone color to
   (a) emphasize structure
   (b) reinforce expressive or programmatic ideas

References

Gary, Charles, *The Study of Music in the Elementary School – A Conceptual Approach*, (pp 137-138, 141-156), Music Educators' National Conference, 1967.

Miller, Hugh M., *Introduction to Music: A Guide to Good Listening* (pp 150-171), Barnes and Noble, Inc., 1958.

Filmstrip: *Meet the Instruments*, Bowman Records, Inc.

MUSIC YESTERDAY

To show that he has achieved the understandings listed in the Scope and Sequence Chart, the student should be able to:

Level One

Answer questions designed to test his knowledge of the origins of singing and the playing of instruments.
(a) singing as amplified speech
(b) horns and drums as more powerful signals
(c) strings as accompaniment to the voice.

Level Two

Demonstrate a knowledge of the relationship of the ideals and beliefs of a historical period to the musical stylistic tendencies of that period.

Level Three

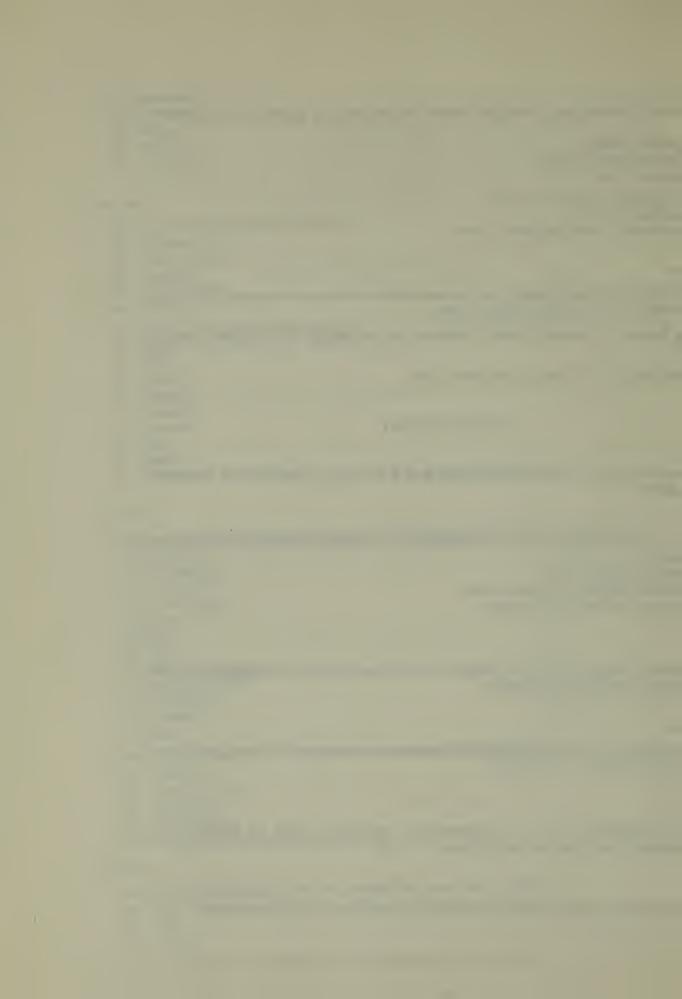Demonstrate a knowledge of the relationship of the technological changes of a historical period to the musical stylistic tendencies of that period.

Level Four

State which elements of music were predominant in any historical period and demonstrate an understanding of the reasons for their importance.

Level Five

Find examples from each historical period to illustrate the antecedent-consequent relationship.

B. SCOPE AND SEQUENCE CHART   CONCEPTUAL LEARNINGS IN SECONDARY SCHOOL MUSIC

SCOPE → SEQUENCE	ELEMENTS OF MUSIC							HISTORICAL PERSPECTIVES		RELATED AREAS			
	RHYTHM	MELODY	HARMONY	FORM	TEMPO	DYNAMICS	TONE COLOR	MUSIC YESTERDAY	MUSIC TODAY	SCIENCE OF SOUND	COMPOSITIONAL CONSIDERATIONS	MUSICAL SCORES	AESTHETIC CONSIDERATIONS
LEVEL I	AURAL AWARENESS OF AND RESPONSE TO - phrasing - pulse - rhythm - accent	AURAL AWARENESS OF - high, low, pitch - melody - relationship of melody to tonal centre	AURAL AWARENESS OF - chord changes (relationship of tonic chord to scale)	AURAL AWARENESS OF - phrase length - feeling for cadence - identical and contrasting phrases in short compositions	AURAL AWARENESS OF, AND RESPONSE TO - faster tempo - slower tempo - changes in tempo	AURAL AWARENESS OF - loud and soft - sudden change in dynamic level - gradual change in dynamic level	AURAL AWARENESS OF - differences in timbre between families of instruments e.g., woodwind, brass, string percussion, men's voices, women's voices	AWARENESS OF THE CONCEPTS OF: - singing as a way to amplify speech and emotional utterances - music instruments as a way to expand technical and expressive possibilities	AWARENESS OF THE CONCEPT OF - music serving as a symbol of a culture or sub-culture	AURAL AWARENESS OF - differences in sounds of instruments produced by striking, blowing, bowing	AWARENESS OF THE CONCEPT OF - relationship of inspiration to technique - development of melodic inspiration (e.g., "Ready, set, go" sequence, Metamorphosis)	AWARENESS OF - staves and clefs - single line scores - two line scores	AWARENESS OF THE CONCEPTS OF: - aesthetic values in music depending upon the relationship of composer-performer-listener - content of music being both structural and associative
LEVEL II	(CONTINUE ABOVE) - groupings of metrical indices in 2's, 3's and 4's	(CONTINUE ABOVE) AND DEVELOP VISUAL AWARENESS OF - major scale pattern - relationship of melody to tonal centre - relationship of tonic chord to scale pattern - pentatonic scale	(CONTINUE ABOVE) AND DEVELOP VISUAL AWARENESS OF - mode (major & minor) - root position and inversion of tonic chord - dominant 7th chord	(CONTINUE ABOVE) AND DEVELOP VISUAL AWARENESS OF - identical and contrasting sections in more extended compositions - tonal and/or rhythmic patterns which differ or are similar within or among phrases	(CONTINUE ABOVE) - sudden and gradual changes in tempo - introduce terminology related to tempo	(CONTINUE ABOVE) AND INTRODUCE - terminology and related symbols	(CONTINUE ABOVE) - selected keyboard and orchestral instruments	(CONTINUE ABOVE) - musical style as partially dependent upon ideals and beliefs of an era	(CONTINUE ABOVE) - community music - provincial music	(CONTINUE ABOVE) AND DEVELOP UNDERSTANDING OF: - how sound is produced and transmitted	(CONTINUE ABOVE) - developing melodic technique - balance - contrast - melodic breakdown	(CONTINUE ABOVE) - signs not covered elsewhere (phrasing, articulation) - notation of two lines on one staff - 4 part vocal open score	(CONTINUE ABOVE) - music not only being perceived but remembered in order to be understood - value existing in structural content of teleological music
LEVEL III	(CONTINUE ABOVE) - interrelationships of pulse, phrasing, rhythm and accent	(CONTINUE ABOVE)	(CONTINUE ABOVE) AND INTRODUCE AURALLY, THEN VISUALLY - transposition through use of familiar song material	(CONTINUE ABOVE) - repetitions of sections in extended compositions which are similar but altered to some degree - simply binary and ternary form - musical signs affecting form	(CONTINUE ABOVE)	(CONTINUE ABOVE) AND DEVELOP VISUAL AWARENESS OF: - relationships between dynamics and interpretation	(CONTINUE ABOVE) - emphasize similarities and differences in sound among a. women's voices (sop. mezzo, etc.) b. men's voices (tenor, bass, etc.) c. instruments in same family (flute, oboe, clarinet)	(CONTINUE ABOVE) - musical style as partially dependent upon the technological development of an era	(CONTINUE ABOVE) - composers of Canada - contemporary composers	(CONTINUE ABOVE)	(CONTINUE ABOVE) - writing from a given text - "chance" techniques	(CONTINUE ABOVE) - 4 vocal parts, 2 staves - string quartet score - piano score	(CONTINUE ABOVE) - aesthetic values in music not depending on function or "success" of music - listener must be prepared by another means of communication to discern most associative meanings since music does not convey such precise meanings
LEVEL IV	(CONTINUE ABOVE) AND DEVELOP UNDERSTANDING OF - time signatures (simple time)	(CONTINUE ABOVE) - analysis of intervallic movement - minor scales	(CONTINUE ABOVE) - dominant chord and inversions - subdominant chord (aural awareness only) - introduction of concept of harmony as contrasted to counter point	(CONTINUE ABOVE) - sequence - introductions and codas - Rondo form	(CONTINUE ABOVE)	(CONTINUE ABOVE) - relationships between dynamics and tone color - relationships between dynamics and melodic contour	(CONTINUE ABOVE) - tone color change with change in dynamic level - tone color related to interpretation	(CONTINUE ABOVE) - musical elements as having a different emphasis in different cultures	(CONTINUE ABOVE) - music employment opportunities - determinants of musical taste	(CONTINUE ABOVE) - harmonic series - ¼ tone, etc.	(CONTINUE ABOVE) - writing from a given model - growth by addition	(CONTINUE ABOVE) - keyboard accompaniment pattern - 4 part vocal score with accompaniment - choral music score	(CONTINUE ABOVE) - change being inevitable and of value when it becomes an element of surprise within a stylistic context - text and melody as complementing or contrasting ideas
LEVEL V	(CONTINUE ABOVE) - time signatures (compound time) - polyrhythms - diminution and augmentation	(CONTINUE ABOVE) - descants - rounds - canons (polyphony)	(CONTINUE ABOVE) - visual awareness of subdominant chord - introduction to modulation - introduction to common chord progressions	(CONTINUE ABOVE) AND DEVELOP VISUAL AWARENESS OF: - introduction to a variety of forms e.g., minuet & trio theme & variation imitation & contrapuntal forms - relationship of tempo to metric groupings	(CONTINUE ABOVE) - relationship of tempo to metric groupings	(CONTINUE ABOVE) - relationships between dynamics and tempo	(CONTINUE ABOVE) - Development of discrimination in the selection of voices and/or instruments for the expression of a musical or textual thought, idea or description or as an appropriate accompaniment sound quality	(CONTINUE ABOVE) - music from the 18th to 20th Centuries as having been based upon an antecedent consequent relationship	(CONTINUE ABOVE) - support of music	(CONTINUE ABOVE) - scale organization (in acoustics)	(CONTINUE ABOVE) - constancy with change (or variations)	(CONTINUE ABOVE) - full orchestra score - 8 part vocal score	(CONTINUE ABOVE) - greatness in music is conveyed by associative aspects but only by those truths which cannot be expressed by other media - greatness in music is conveyed through conciseness of materials
LEVEL VI	(CONTINUE ABOVE) - syncopation - characteristic rhythm patterns of regions and nationalities - characteristic meters and rhythms of dance forms	(CONTINUE ABOVE) - relationship of specific chords to various tonal centres - dissonances and consonances - introduction to two and three part harmonization	(CONTINUE ABOVE) - sonata-allegro - recitative and aria - fugue - passacaglia - etc.	(CONTINUE ABOVE) - relationship of tempo to form	(CONTINUE ABOVE)	(CONTINUE ABOVE) - "terraced" dynamics (change in dynamic level through increase or decrease in the number of instruments or voices)	(CONTINUE ABOVE) - special instrumental effects - relationships between a. tone color and dynamics b. tone color and form c. tone color and melody	(CONTINUE ABOVE) - perception of content as dependent upon stylistic awareness - avant-garde as denying antecedent consequent tradition, and as attempting new relationships	(CONTINUE ABOVE)	(CONTINUE ABOVE) - consonance and dissonance (in acoustics)	(CONTINUE ABOVE) - writing from a given progression	(CONTINUE ABOVE)	(CONTINUE ABOVE) - extreme shifts of style in music are valuable only when and if stylistic evolution catches up so that the context is coherent

Level Six

Compare several avant-garde compositions and correctly choose from a given list, the purpose and techniques illustrated in each.

References

Wold, Milo A., and Edmond Cykler, *Introduction to Music and Art in the Western World*, W.C. Brown, Dubuque, Iowa, 1967.

Grant, Donald J., *A History of Western Music*, W.W. Norton and Co., 1960.

MUSIC TODAY

To show that he has achieved the understandings listed in the Scope and Sequence Chart, the student should be able to:

Level One

1. Demonstrate a comprehension of popular and art music compositions as identifiable symbols of a culture or sub-culture—such as protest songs, folk rock, or chamber music.

2. Answer questions about the need for people to have group symbols.

Level Two

1. Answer questions about community and regional music activities.
   - (a) Performance groups
     - (i) popular groups
     - (ii) concert ensembles
     - (iii) military organizations
     - (iv) church and school ensembles
   - (b) Festivals and Concerts

2. Answer questions about provincial music activities.
   - (a) Cultural Development Branch activities
   - (b) Privately organized camps
   - (c) Camps and workshops sponsored by organizations such as: C.B.C.A., and Fine Arts Council

Level Three

1. Name some of the important composers of Canada and several of their works.

2. Name some of the important living composers of the world and their contributions to contemporary music.

Level Four

1. Answer questions about music employment opportunities, the requirements, satisfactions and earning possibilities.

2. Answer questions about how people develop musical preferences and prejudices.

Level Five

1. Answer questions about how various music activities are supported.
   - (a) Locally and provincially

(b) Nationally

(c) Internationally

References

Mabey, Richard, *The Pop Process*, London, Hutchinson Educational Ltd., 1969. [Especially the material in "Conclusions"]

Walter, Arnold, ed., *Aspects of Music in Canada*, University of Toronto Press, 1969.

SCIENCE OF SOUND

To show that he has achieved the understandings listed in the **Scope and Sequence Chart**, the student should be able to:

Level One

1. State whether a particular sound is created by striking, or by some other means.

2. Recognize types of voices or instruments by stating whether the sound is created by:
   (a) a woodwind instrument
   (b) a brass instrument
   (c) a stringed instrument
   (d) a man's voice
   (e) a woman's voice

Level Two

1. List ways in which sound can be generated.

2. Describe how sound is transmitted through the atmosphere.

Level Three

1. List factors that affect the timbre of a tone.

2. Describe the role of the human ear in receiving sounds.

Level Four

1. Describe related terms and the means of measurement.
   (a) frequency—pitch—cycles per second
   (b) amplitude—loudness—decibels
   (c) wave form—harmonic structure (timbre) oscillograms
   (d) duration—time

2. Explain the harmonic series and its importance in music performance.

Level Five

1. Explain the relationship of the major scale to the harmonic series.

2. Explain how the tempering of the scale will affect their performance.

Level Six

1. Demonstrate a beat caused by dissonance.

2. Explain how the concept of dissonance has changed.

References

Bernade, Arthur, *Horns, Strings and Harmony*, Doubleday-Anchor and Co., 1960.

Meyer, Max, *How We Hear: How Tones Make Music*, Newton Centre, Massachusetts; Charles T. Branford Co., 1950.

Reimer, Bennet, *Learning to Listen to Music*, 1969, (Records and Teacher's Manual) Silver Burdett. Available from Educational Materials & Services Limited, Agincourt, Ontario.

COMPOSITIONAL CONSIDERATIONS

To show that he has achieved the understandings listed in the Scope and Sequence Chart, the student should be able to:

Level One

1. List kinds of inspiration and some ways of encouraging creative ideas.

2. Explain the importance of compositional procedures in learning to understand and create music.

3. Describe or illustrate and find examples in music of ways of constructing melodies from a motive.
   (a) Ready, set, go—the repetition and extension of the original motive
   (b) Sequence—the repetition on a different level
   (c) Metamorphosis—a gradual, but constant changing of the motive

Level Two

1. Describe or illustrate and find examples in music of ways of building up phrases into sections.
   (a) with balanced parts
   (b) with unbalanced parts
   (c) with constrasting parts
   (d) by melodic breakdown—gradually extending by repeating portions of the melody in various ways.

Level Three

1. Explain procedures for composing a melody to complement a given text.

2. List several ways of creating music by chance techniques.

Level Four

1. Explain procedures for composing music from a given model.

2. Give names of musical forms and find illustrations of the forms which are created by addition of new material.

Level Five

1. Give names of musical forms and find illustrations of the forms which are created by variations of core material—constancy with change.

Level Six

1. Explain procedures for composing music from a given harmonic progression.

2. Explain some procedures for composing from a tone-row.

References

Copland, Aaron, *What to Listen For in Music*, (Second Edition), McGraw-Hill, 1957, Chapters I-III.

Edwards, Arthur C., *Practical Lessons in Melody-Writing*, W.C. Brown, 1963.

Randolph, David, *This Is Music*, (pp 83-98), McGraw-Hill, 1964.

Reimer, Bennet, *Learning to Listen to Music*, 1969, (Records and Teacher's Manual), Silver Burdett. Available from Educational Materials & Services Ltd., Agincourt, Ontario.

MUSICAL SCORES

To show that he has achieved the understandings listed in the **Scope and Sequence Chart**, the student should be able to:

Level One

1. Draw treble and bass clefs and explain their relationship.

2. Follow a melody on a single line score.

3. Follow a melody on either staff of a two line score and explain the meaning of the brackets connecting the two staves.

Level Two

1. Define and demonstrate with reasonable accuracy the following terms and symbols:
   (a) phrase
   (b) slur
   (c) staccato
   (d) legato
   (e) accent

2. Follow either part when two parts are written on one staff and the parts cross.

3. Follow any part of a four-staff open vocal score. Explain the range of the tenor part.

Level Three

1. Follow any part of *a capella* S.A.T.B. choral work written on two staves.

2. Follow any part of a string quartet score and explain the meaning of the C clefs.

3. Follow a piano score.

Level Four

Follow a four-part vocal score with keyboard accompaniment.

Level Five

1. Follow a vocal score of eight parts.

2. Follow a full orchestra score.

References

Bockman, Guy Alan, and William J. Starr, *Scored for Listening*, Harcourt, Brace and World, Inc., 1964.

Read, Gardner *Music Notation: A Manual for Modern Practice*, Allyn and Bacon, Inc., 1969.

AESTHETIC CONSIDERATIONS

To show that he has achieved the understandings listed in the Scope and Sequence Chart, the student should be able to:

Level One

1. Answer questions about the role of the following:
   (a) composer
   (b) performer
   (c) listener.

2. Answer questions about the content (or communication) of music being:
   (a) structural
   (b) associative.

Level Two

1. Explain the need for remembering musical ideas, and discuss means of improving this skill.

2. Answer questions about the value of music in teleological music.
   (a) expectations created
   (b) expectations satisfied
   (c) logical surprises.

Level Three

1. Answer questions about aesthetic enjoyment, function and public acceptance of a composition.

2. Explain the difficulties of perceiving associative meanings and list some ways in which composers have attempted to do this.

Level Four

1. Give reasons why musical styles are constantly changing and how these changes can be beneficial.

2. Describe or illustrate and find examples of how text and music
   (a) complement each other
   (b) are contrasting and convey different ideas simultaneously.

Level Five

1. Answer questions about associative meanings in music and their comparative value.

2. Explain the view of greatness of a work being related to truths best expressed by musical means.

Level Six

Answer questions about extreme stylistic changes which were not appreciated when they were taking place and about changes that never received acceptance.

References

Copland, Aaron, *What to Listen For in Music*, (Chapter 18), McGraw-Hill, 1957 (Second Edition).

Meyer, Leonard, *Music, the Arts and Ideas*, (especially Chapters I and II), University of Chicago Press, 1967.

Reimer, Bennet, *A Philosophy of Music Education*, Prentice-Hall, 1970.

Reimer, Bennet, *Learning to Listen to Music*, 1969. (Records and Teacher's Manual). Silver Burdett. Available from Educational Material & Services Ltd., Agincourt, Ontario.

Schwadron, Abraham A., *Aesthetics: Dimensions for Music Education*, Music Educators' National Conference, 1967.

A. APPROACH

This revised music curriculum provides freedom for the music teacher to plan his courses according to his own individual specializations and interests, and according to the needs, desires and interests of his students. Planning of the program must be such that all the conceptual learnings (see Scope and Sequence Chart) are included in the outlining of any given course, but that the *activities* chosen to accomplish this should reflect the interest of the students and teachers alike. Chart I may be used to plan a program in the following manner.

		Cognitive	Psychomotor	Affective
E	Rhythm			
L	Melody			
E	Harmony			
M	Form			
E	Tempo			
N	Dynamics			
Ts	Tone Colour			
H	Today			
I				
S				
T				
O	Yesterday			
R				
Y				
R	Science of Sound			
E				
L	Compositional Technique			
A				
T	Texture			
E				
D	Aesthetics			

By the end of (planning period), (student or groups) will be able to (behavioural objectives) and will be able to demonstrate by (evaluative criteria).

An example in the cognitive-rhythm area might be

By the end of this school year, Mary and Ivan should achieve the Level Two standard and should be able to demonstrate by:

1. conducting while the teacher or advanced student performs:
    (a) "Yankee Doodle"
    (b) "When Love is Kind"
    (c) "Rock of Ages"

2. sight reading "Two Canons for Four Voices" by Mozart from page 65 of *Play Now* (Volume 1).

3. playing the above with good phrase-shaping

4. achieving at least 70% on the written final examination which includes questions about quarter, half, whole, eighth and sixteenth notes and rests

Another example, this time in the psychomotor-rhythm area might be:

By the end of this school year, Mary and Ivan will be able to demonstrate:

1. finger dexterity to perform "Here in Town" from page 49 of the tenor saxophone part of, *Play Now* (Volume 1), at M.M. ♩ = 88, keeping the eighth notes even at least 90% of the time.

2. breath support to play the above passage with balanced tone quality at least 90% of the time, breathing only at the commas.

3. rhythmic sense to play the above passage starting at the above tempo and ending at a tempo of ♩ = 85 to 91.

(Breath support might be listed as a melodic skill but since this passage is rhythmic it is included here.)

UNIT 1: ELEMENTS OF Music — Total time:

Elements	Time	Specific Objectives	LEVELS	Group Activities	Individual Activities In Class	Individual Activities Outside	Evaluations
Rhythm							
Melody							
Harmony							
FORM							
Tempo							
Dynamics							
Tone							

Chart II is a format for a unit in a Music 12 General Music class. This unit organizes the activities as well as objectives around the elements of music. The students in this class are all beginners who would like to explore music generally and at the same time obtain a foundation so that some of their number could continue in the subject. The teachers can fill in the chart, choosing all the levels that would have to be covered, and specifiying the activities and objectives for that particular Music 12 class. It is highly desirable that the music teacher spend time in planning the objectives and activities in sequence.

Once the objectives have been established, two approaches are possible. First, strong specializations on the part of the teacher often lead to choral or instrumental programs, wherein the core material from the Scope and Sequence Chart, as well as the cognitive, psychomotor and affective areas of learning are presented through the development of singing or playing skills. Secondly, the unit approach can be used to synthesize the core material, either by concentrating on a theme, or a historical period, or a form, etc., for periods of a few weeks at a time.

Chart III is a format for weekly planning. This unit is part of a course exploring ways in which music enriches life.

Time:		Activities	Manipulations Variations and/or Exploitation of Activities		Outcomes		Evaluations
			In Class	Outside	Objectives	Levels	
W	Day One						
E	Day Two						
E	Day Three						
K	Day Four						
1	Day Five						

Unit 3: Listening to Music Total time:

Chart IV presents a possible format for planning any music course so that all areas will be included. This format could be used for the yearly plan, the plan for a grading period, and for the weekly plan also.

Course Outline

Activities	Cognitive			Psychomotor			Affective		
Long term:	Elements of Music	History	Related Areas	Elements of Music	History	Related Areas	Elements of Music	History	Related Areas

References

Mager, Robert F., *Preparing Instructional Objectives*, Fearon Publishers, 1962.

Woodruff, Asahel, "Concept Teaching in Music", *Perspectives in Music Education: Source Book III*, MENC, 1966.

Hughes, William, *Planning for Junior High School Music*, Wadsworth, 1967.

Popham, W. James, and Eva I. Baker, *Systematic Instruction*, Prentice-Hall, Inc., 1970.

Bruner, Jerome, *Toward a Theory of Instruction*, Harvard University Press, 1966.

Bloom, Benjamin S., Ed., *Taxonomy of Educational Objectives Handbook 1: Cognitive Domain*, David McKay Co. Inc., 1956.

Krathwohl, David R., Benjamin S. Bloom, and Bertram B. Masis, *Taxonomy of Educational Objectives Handbook II: Affective Domain*, David McKay Co. Inc., 1964.

B. ACTIVITIES

I. Teacher Activities

The teacher has the responsibility of directing the learning. Therefore, what the teacher does is important. Planning has been discussed and evaluation will be discussed in another section of the guide, so the teacher activities here will concern the teaching act.

For most music courses, rehearsing is the major activity of the teacher. This is not as simple as it seems at first since it includes many other devices. The conductor lectures, that is, imparts information verbally, demonstrates, questions, criticises, confirms, and controls time and repetitions of practicing. Other possible teacher activities not utilized in the rehearsal are: leading discussions, programming materials or self-instruction, arranging music for performance groups, devising problems and projects for research, and correcting assignments. Procedural activities (taking roll-call, keeping track of excuses, library passes, etc.) remain the responsibility of the teacher but can often be delegated to a responsible student.

II. Student activities

Student-learning, not teaching, should receive the emphasis in planning activities. Some concepts are learned better through certain activities and every student prefers one or several activities more than others. The classifications used in the elementary schools are: (1) moving to music, (2) listening, (3) singing, (4) playing instruments, (5) reading, (6) creating music, and (7) writing. A more specific way to view the student actions would be: (1) perceive, (2) discover, (3) manipulate practice, (4) discuss, (5) organize, (6) classify, (7) create, etc. A third way of viewing the student activities is by experiences that each student should have. A possible list would be:

1. Solo performance—for the class, or a concert
2. Ensemble performance—any number, one to a part
3. Large ensemble—choir, band or orchestra
4. Workshops or lecture—concert by guest artists
5. Festival or joint concert
6. Help plan a concert and write program remarks
7. Individual research—on a musical topic interesting to the student.

III Class activities

Activities planned by the teacher and class can contribute to learning, rapport, or the promotion of the music program. Some of these are as follows:

1. Performances for feeder school
2. Performances for community celebrations
3. Projects to obtain robes, uniforms, etc.
4. Class government to take care of:
    (a) classroom procedures
    (b) organizing social activities—picnics, etc.
    (c) concert details—advertising, tickets, etc.
    (d) keeping a class scrapbook
5. Field trips to music stores, concerts, etc.
6. Develop evaluation sheets
7. Decide on awards and the criteria for earning same

IV Community activities

It is possible for the school music teacher and his students to become highly involved in community bands, choirs, orchestras, church choirs, etc. There is great musical benefit to be gained when cooperation exists between them as long as these activities do not interfere with the objectives of the school program.

School music directors and their students must not usurp the duties of professional musicians. These people depend upon music for their living and the school musicians should feel a responsibility for retaining as many employment opportunities as possible.

C. INDIVIDUAL RESEARCH

The new curriculum offers unlimited opportunities for the student to pursue specialized interests within the framework of the outline of studies. Nearly every one of the suggested areas of study contained in the Scope and Sequence Chart is expandable into a full unit of related studies and activities. These activities could consist of listening, performing and/or composing. With the assistance of an adequate library of scores, books and recordings, and an interested music teacher, the student should be able to investigate and explore topics from neumes and melismas to aleatory music. The curriculum allows for specialized interests on the part of both the teacher and the student, and it is the desire of the committee that the outline of studies be considered more suggestive than restrictive.

D. EVALUATION

I. Of the Student

Regardless of the difficulty experienced by the teacher in assigning grades to his students, it should be remembered that the students themselves show interest and concern in the marks. It is necessary that the teacher establish fair and meaningful criteria for his grades; if the procedure is handled carelessly, the students may be less likely to trust and respect him.

The problem is twofold: does the teacher measure the musical accomplishment of the student in relation to a fixed standard, or does he measure the progress and effort of the individual student? In the Junior High program especially, the fixed standard must surely be ignored, as it would be patently unfair to grade a student with no musical background by the same standard used for the student having an extensive musical background. The Junior High program allows a student to begin a music course at any grade level, so that a grade nine class might contain students who have had no Junior High music, along with students who have had either one or two years of instruction. This situation poses difficult problems in grading, but regardless of solution, it seems obvious that the fixed standard is not workable. The Senior High program is somewhat easier to manage, especially in the 20/21 or 30/31 courses, where there are specific prerequisites. In the Senior High, therefore, the grade can in part depend upon a fixed standard of achievement.

The dilemma then facing the teacher is: how does he grade the student who is musically talented and who has had years of private music instruction, yet who is lazy and ineffectual in the school music program? Theory examinations are not the answer, as the music background gives him an unfair advantage over his harder-working peers. A test of performing ability may produce the same results. Yet it is obviously not fair to assign marks on the basis of good (or enthusiastic) behaviour. Probably the most workable solution is in the use of many criteria, all of them defined and explained to the students involved. The following might all be considered as significant items towards a single grade:

1. how much improvement in ear-training, sight-reading, technique, performance and cognitive understanding is evidenced in a series of practical and written tests;
2. how significant a contribution is made by the student in his section (both musically and as an individual); and
3. how much initiative has been shown in the student's individual practice outside of school time.

In Music, as in the other Fine Arts subjects, the use of the "curve" for establishing marks is not applicable. Since Music is an optional subject, the students who choose it are likely to have a fairly high degree of interest, with its correspondingly high level of absorption and desire to excel. It seems grossly unfair to fail automatically a certain proportion of the students, regardless of achievement. Music 20/21 and 30/31 students are even more likely to be proficient, as the weaker students often choose to drop out of the program rather than continue into the senior years. Still, there is a tendency for music teachers to give consistently high marks, with the result that the validity of the course is sometimes open to question from teachers of the more academic courses.

The possibility of having the students mark themselves should not be overlooked. High School students, particularly, can be quite honestly objective in rating themselves, provided they have been given sufficient understanding of the criteria to be used. Teachers who use this marking technique point out that tremendous trust is involved, and that the system will not work unless there is assurance given that the

mark chosen by the student will be neither raised nor lowered by the teacher. This technique does work for individual reporting periods, but it is not advisable for the entire year's marking, nor will it work for all teachers.

The grade given to students cannot possibly reveal the whole spectrum of what is being accomplished in the musical experience and, therefore, should not be the only means of reporting the evaluation. Nevertheless, if the teacher is careful in systematically formulating his criteria, the grades may be an adequate indication of where the student stands in relation to his past achievements, and in relation to his group.

II. Of the Program

1. **Curriculum.** The planning and implementation of the music curriculum must be subjected to continuous evaluation. The objectives of the total music program and those of a particular course plus the Scope and Sequence Chart, will help in judging its success and in assuring a balanced program. The effectiveness of the music activities and teaching strategies may be verified by evaluating the mental processes taught and exercised, the psychomotor skills developed, and the attitudes elucidated and reinforced. The effective program will integrate all of the general and specific objectives as well as the kinds of learning.

Music teachers may devise their own systems of evaluation completely or make use of the self-evaluation criteria available from the A.T.A., M.E.N.C., and other professional organizations. Every public concert should inspire a careful evaluation of the performance standards and repertoire by the teacher and students. Recording of the performance will facilitate this process and will provide a norm of comparison for future reference.

2. **Each student.** The evaluation and grading of students have been discussed but the program itself should be judged in terms of its contribution to each student. The activities and teaching strategies must be arranged in such a way that each student gains from his participation in the program. The levels listed in the Scope and Sequence Chart and their definitions appearing as behavioural objectives in the section following the chart will help the teacher evaluate the program's contribution to the intellectual and musical growth of each student. Other factors (technical and leadership skills, creativity, confidence and self-image) must be assessed to determine if the program is contributing to the physical and emotional growth of each student also.

3. **School and community** The effect of the music program on the rest of the school and the community can be judged by the enthusiasm for the school music activities and by the material resources and time devoted to music.

III Of the Teacher

The teacher must constantly evaluate his work, his personal and professional growth and his musical maturation. The individual teacher will find many ways of doing this—through reading, workshops, exchange visits, professional-development conferences, etc.

A. SCHEDULING

A course such as General Music, emphasizing music history, music theory, and music appreciation, may be scheduled within the framework of any existing modular or period system. Meaningful and comprehensive lessons in these courses may be taught in time units which are short or long, frequent or occasional. The comments which follow are based on music being studied as a five-credit subject, and the schedule would have to be adjusted if only three or four credits were being allowed. It should be noted that a three-credit music program is minimal and that the objectives of the prescribed curriculum cannot possibly be realized.

Schedules

1. Daily periods of 50 to 60 minutes over 10 months: Daily classes of 50 to 60 minutes scheduled within the normal school hours over the entire year are most desirable.

2. Daily 40-minute periods over 10 months: A forty-minute period is minimal but if the class is scheduled for the first or last period of the morning or afternoon then it is of workable length. In such a schedule one suggestion is that it could be indicated to the students that they are free to arrive early or remain late so that preparation and warm-up exercises can be followed by a full 40 minutes of instruction. The preferable time for this would seem to be the first period in the morning.

3. Daily 80-minute periods over one semester: Choral, orchestra and band classes offered on a daily 80-minute basis for just one semester per year provide students with a one-time-only exposure rather than with a rich experience of true music education. Such a schedule is undesirable.

4. Daily 80-minute periods over two semesters: The present credit system does not allow full daily 80-minute periods over two semesters, but the 80-minute periods could work with the following suggested flexible time scheduling:
    (a) scheduled cooperatively with other classes (40 minutes each) OR
    (b) scheduled cooperatively with other classes on alternate days, OR
    (c) students attend classes one day for credit and audit the next day for no credit, OR
    (d) students attend classes one day, attend non-credit sectionals on some alternate days, and have free time on other alternate days, OR
    (e) students attend classes one day and have free time on alternate days.

    (Items c, d, and e imply a change in structure from the present credit system or a change in concept of length of day or time required for completion of the secondary school program.)

5. Other alternative schedules: Other schedules may be devised according to local conditions and administrative consideration, but it must be recognized by all concerned with scheduling music classes that performance is a physically-demanding activity which requires long-range muscular, reflex, and kinesthetic development.

B. FACILITIES

The planning of a music facility must be a cooperative activity between the experts in design and construction, and the school administrative, teaching and custodial staff. While details of construction of a new or remodeled music facility should be left to experts in such fields as acoustics and ventilation, the latest edition of the M.E.N.C. publication, *Music-Building Rooms and Equipment* (see references) should be available to all concerned.

SCOPE

Music facilities should be designed for optimum use in a variety of musical activities. The room could

also serve, when scheduling permits, for team teaching, lectures and audio-visual presentation. Multi-purpose rooms should have storage provisions for non-permanent equipment to prevent damage.

AREA

Rehearsal rooms should be designed to accommodate the largest number of students anticipated in long-range projections for each course. Ceiling height should be 14 to 18 feet with a floor space of 20 square feet, per instrumentalist and 12 square feet per vocalist with a width-to-depth ratio of 3:4 or 3:5. Non-parallel surfaces are recommended as they provide an effective means of avoiding flutter echo.

Auxiliary rooms will at least equal the number of square feet allocated for rehearsal areas and may include: an office for each music instructor, storage for instruments, storage for uniforms/choir robes, a music library, sorting and filing space, instrument repair and workrooms, individual practice rooms, ensemble rooms, broadcast control booth, classrooms, listening booth, and washroom/dressing facilities, among others.

Instrument storage rooms should be at least 20 feet wide and 30 feet long located to minimize distance instruments are to be moved. Uniform/robe storage rooms require easy accessibility, hanger and work areas, adequate lighting, dust control and ventilation. Library rooms require sufficient area and storage provisions to meet future needs as well as ample sorting and work surfaces. Repair rooms may be small but should include workbench, storage, ample lighting, electric outlets, and a large institutional-type sink with hot and cold water. At least four practice rooms will be needed with individual practice room size of about 60 square feet and an ensemble practice room of at least 120 square feet.

LOCATION

Music rooms are best located on ground level and in close proximity to stage or auditorium doors with an outside exit near for facilitating outside activities and moving of bulky equipment. Doors should be soundproofed and must be of adequate width to accommodate such instruments as pianos and timpani. While music rooms are frequently located with sound isolation in mind, they must still permit reasonable access to the school plant proper. Although it may sometimes be necessary to locate choral rooms and music classrooms on an upper floor, it is not recommended that instrumental facilities be so located.

INTERIOR FINISHES

The various construction materials, hues, types of paint and floor carpeting have vastly different qualities of light reflection and sound absorption. Therefore, the interior design and decoration of the music room must be coordinated by the acoustical engineer and the lighting consultant. Floor and wall colours must provide proper contrast to facilitate reading music.

LIGHTING AND OUTLETS

Lighting must be adequate for all seasons and all times of the day and night. It would be preferable to provide more lighting than deemed necessary, with dimmer switch controls, rather than to underestimate the requirements. Dimmers must be on separate circuits from the wall outlets.

Wall outlets should be provided in at least two, preferably three, locations on each wall to accommodate future needs in electronic music and audio-visual requirements.

ACOUSTICS

Special consideration should be given to both rehearsal and practice room acoustics by an acoustical engineer. Supports, doors and ventilation must also be acoustically designed, constructed and treated. Separate special rooms for instrumental and choral activities should be provided whenever possible because vocal groups require a much "warmer" acoustical facility than do instrumental groups.

VENTILATION

Because the cost of providing properly soundproofed ventilation systems for music rooms is

prohibitive, as well as being a complex procedure, many schools now install individual heating and air conditioning units in such rooms. Again, consult the acoustical engineer.

RISERS

Because permanent risers impose many limitations on the utilization of facilities, portable riser units are commonly purchased. Such units may be rearranged to meet changing needs and are occasionally moved to other locations such as the stage for concerts. The number of elevations and dimensions of risers is dependent upon the type of class which will be using the room, number of students in the class, size and shape of the room, and the needs of the students and the teacher. Normal riser height from step to step is eight inches. Standing chorus risers are from 14 to 18 inches deep with the length or number of units being determined by the size of the chorus. Risers for a seated chorus are 32 to 40 inches deep. Band and orchestra risers vary in depth from 4'6" on the lowest row to 6' or more on the top row.

Reference

M.E.N.C. *Music Buildings, Rooms and Equipment*, Music Educators' National Conference,1966.

C. MUSIC ROOM EQUIPMENT

Purchasing equipment of inferior quality is a flagrant form of false economy. The music educator must be astute in business with a thorough knowledge of the long-term value of purchasing and properly maintaining the highest quality equipment possible.

CHAIRS

Chairs with a straight back should be provided for all students except those whose instrument requires special stools, chair stands or thrones for proper posture and playing position. Chair legs should be equipped with protective tips. Folding chairs are seldom acceptable for music classes. Many teachers prefer a chair with a shelf under the seat to hold items like books and purses since eliminating clutter on the floor is a safety factor. Chairs with a folding tablet arm may be of value in other than band and orchestra rooms.

MUSIC STANDS

Music stands should be constructed of metal and have a heavy base to prevent tipping. The shelf should have an angle adjustment control and the shaft adjustable by screw, bolt, or hydraulic friction. The quantity of stands needed is two for every three instrumentalists.

PODIUM

A strong but portable podium is needed in most rehearsal rooms. A suitable size is 8" to 12" high with a top of 3' x 3½' for most situations. The base should have rubber strips attached and the top may be covered with either carpeting or rubber mat.

CHALKBOARDS

A good chalkboard for rehearsal rooms may be constructed with two or three chalkboards placed in slides directly in front of the main board. The extra boards slide up to give additional writing surface while minimizing acoustical problems. At least one of the boards should be staff-lined with a distance of 1" between lines and 4" between staves in rooms of less than 25' in length, with increased space for larger rooms.

BULLETIN BOARDS

At least one board of heavy-grade cork sheet is needed.

PERCUSSION CABINETS

Percussion cabinets equipped with heavy-duty wheels and lifting handles may be purchased or constructed of plywood to provide storage, accessibility and should have a top surface area of at least eight square feet.

ELECTRIC TUNERS

While a well-constructed tuning bar with resonator tuned to A-440 c.p.s. for orchestra and Bb-446.2 for band may be adequate, the advantages of an electronic tuning device are many and well worth the cost.

PIANO

The largest size, best quality piano possible is a wise investment when life expectancy and usage are considered. Pianos should be equipped with special castors or metal frames with special castors and dust covers.

OTHER EQUIPMENT

Other equipment needed includes: music instruments, magnetic recording equipment matched to the requirements of the type of class, record player, record and tape cabinets, music folder cabinets, audio-visual equipment, metronome, and specialized equipment determined by the types of classes being offered.

Reference

The same reference listed under "Facilities" is applicable here.

INSTRUCTIONAL AND RESOURCE MATERIAL

GENERAL TEACHER REFERENCES

Cooper, Irwin, and Kuersteiner. *Teaching Junior High School Music.* Second Edition. Allyn and Bacon, 1970.

Ernst, Karl D., and Charles L. Gary. *Music in General Education.* Music Educators' National Conference, 1965.

Gary, Charles L. (ed.). *The Study of Music in the Elementary School: A Conceptual Approach.* M.E.N.C., 1967.

Gordon, Edwin. *The Psychology of Music Teaching.* Prentice-Hall, 1967.

Henry, Nelson. *Basic Concepts in Music Education.* N.S.S.E., University of Chicago Press, 1958.

Hoffer, Charles. *Teaching Music in the Secondary Schools.* Wadsworth, 1965.

Singleton, Ira C., and Simon V. Anderson. *Music in Secondary Schools.* Second Edition. Allyn and Bacon, 1969.

SECONDARY CHORAL MUSIC

Recommended Basic Textbooks—Junior High School Choral Music

Ervin, Max T., et al. *Making Music Your Own,* Books 7 and 8 (plus recordings). Silver-Burdett, 1968.

<div align="center">OR</div>

Leonhard, Charles, et al. *Discovering Music Together,* Books 7 and 8. (Revised Edition). Follett, 1970.

<div align="center">OR</div>

Wilson, Harry, et al. *Growing with Music,* Books 7 and 8. Prentice-Hall 1966.

<div align="center">AND</div>
<div align="center">to be used in addition</div>
<div align="center">to the above series selected:</div>

Cowan, Don. *Search for a New Sound, Basic Goals in Music.* Book 8. McGraw-Hill, 1967.

Recommended Supplementary Books—Junior High School Choral Music

Walley, Collin, et al. *Fanfare, Act I.* Clarke, Irwin, 1969.

Bray, Kenneth I., et al. *Music for Young Canada,* Books 7 and 8. W.J. Gage, 1969.

Sur, Wm. R., et al. *This is Music,* Books 7 and 8. Allyn and Bacon, 1963.

Landis, Beth, and Lara Hoggard. *Exploring Music, the Junior Book.* Holt, Rinehart and Winston, 1968.

Recommended Basic Textbooks—Senior High School Choral Music

Lists of single titles suitable for Senior High Choral programs will be available when the permanent Curriculum Guide is published. The following collections are valuable and provide an adequate core of material for one year's program.

Hartshorn, F. (ed.). *Five Centuries of Choral Music.* G.S. Schirmer, 1963.

<div align="center">AND/OR</div>

Niblock, James F., and T. Hutcheson. *Music for the High School Chorus.* Allyn and Bacon, 1967.

Recommended Supplementary Books—Senior High School Choral Music

Hoffer, Charles R., and D.K. Anderson. *Performing Music with Understanding—Orange Book.* Wadsworth.

Wilson, Harry Robert. *Five Master Choruses.* Schmitt, Hall and McCreary, 1942.

Buszin, W.E. (ed.). *Choral Music Through the Centuries.* Schmitt, Hall and McCreary, 1961.

Malin, Don. *Choral Perspective.* Marks Music Corporation, 1960.

Recommended Teacher References—Secondary Choral Music

Garretson, Robert L. *Conducting Choral Music.* Allyn and Bacon, 1962.

Kort, Kamp. *The Advanced Choir.* Mohawk Publishing Company, 1959.

Neidig, Kenneth L., and John W. Jennings. *Choral Directors' Guide.* Parker Publishing, 1967.

Wilson, Harry Robert. *Artistic Choral Singing.* G.S. Schirmer, 1959.

SECONDARY GENERAL MUSIC

Recommended Basic Textbooks—Junior High School General Music

The Junior High textbooks are the same as for the choral program, listed in order of preference.

Supplementary Books—Junior High School General Music

Landis, Beth, and Lara Hoggard. *Exploring Music, the Junior Book.* Holt, Rinehart and Winston, 1968.

Fowke, Edith, and Alan Mills. *Canada's Story in Song.* Revised Edition. W.J. Gage, 1965.

Heyer, Robert (ed.). *Discovery in Song.* Panlist Press, 1968.

Martin, Jann. *The Recorder (Blockflute) Tutor,* Books 1 and 2. Boosey and Hawkes, 1953.

Duschenes, Mario. *Method for the Recorder,* Parts I and II. B.M.I. Canada, 1957.

Bennett, Dick. *Conservatory Method for Guitar.* Beacon Music Co., 1966.

Recommended Basic Textbook—Senior High School General Music

Landis, Beth, and Lara Hoggard. *Exploring Music, the Senior Book.* Holt, Rinehart and Winston, 1968.

Recommended Teacher References—Secondary School General Music

Benson, Warren. *Creative Projects in Musicianship.* M.E.N.C., 1967.

De Lone, Richard P. *Music—Patterns and Style.* Addison-Wesley Publishing, 1964.

Machlin, Joseph. *The Enjoyment of Music.* W.W. Norton and Co., 1965.

Paynter and Aston. *Sound and Silence: Classroom Projects in Creative Music.* Cambridge University Press, 1970.

Schafer, R.Murray. *Ear Cleaning: Notes for an Experimental Music Course.* B.M.I. Canada, 1968.

Schafer, R. Murray. *The Composer in the Classroom.* M.E.N.C., 1967.

Thompson, William. *Introduction to Music as Structure.* Addison-Wesley Publishing, 1964.

BAND

Suggested Materials (Beginners)—Methods

Weber, Fred. *First Division Band Method*, Parts I and II. Belwin (Jarman) 1962-63.

Weber, Fred. *Belwin Band Builder*, Parts I and II. Belwin (Jarman) 1953-57.

Phillips, Harry. *Play Now*. Silver-Burdett, 1968.

Leidig, Vernon. *Visual Band Method*. Highland Music Co., 1965.

Peters, Charles. *Master Method for Band*, Book I. Neil Kjos, 1958.

Kinyon, John, et al. *The Band Booster*, Book I. Remick Music, 1961.

Suggested Materials (Beginners)—Supplementary Music

Weber, Fred. *First Division Band Method*, Parts I and II (correlated materials). Belwin (Jarman).

Kinyon, John. *Daily Half Dozens for Young Bands*. Alfred Music Co. Inc., New York, 1968.

Kinyon, John. *Everybody's Favorite Series*, (quartets for most combinations of instruments). I.M. Inc., Evanston, Illinois.

Alberta Music Festival Association Syllabus (published annually)

Suggested Materials (Intermediate)—Methods

Weber, Fred. *First Division Band Method*, Parts III and IV. Belwin (Jarman), 1964-65.

Smith, L.B., Yoder, and Bachman. *S.Y.B. Intermediate Methods*. Neil Kjos Music Co., Park Ridge, Illinois.

Peters, Charles. *Master Method for Band*, Book II. Neil Kjos, 1958.

Kinyon, John, et al. *The Band Booster*, Book II. Remick Music, 1961.

Weber, Fred. *Belwin Band Builder*, Part III. Belwin (Jarman), 1953-57.

Suggested Materials (Intermediate)—Supplementary Music

Smith, L.B. *Treasury of Scales*. Bandland Inc., 730 Fox Building, Detroit 1, Michigan.

Hudedoff, Igor, (ed.). *15 Intermediate Instrumental Solos* (individual study). Pro Art, 1965.

Skornicka, J. et al. *Intermediate Methods* (individual study or like instruments). Rubank Inc., Chicago.

Alberta Music Festival Association Syllabus (published annually).

Suggested Materials (Advanced)—Methods

Weber, Fred. *First Division Band Method*, Part IV. Belwin (Jarman), 1965.

Yaus, Grover C. *54 Harmonized Rest Patterns*, Belwin (Jarman), 1954.

Hovey, Nilo W. *Advanced Technique for Bands*. M.M. Cole Publishing Co., Chicago, 1963.

Suggested Materials (Advanced)—Supplementary Music

Smith, Leonard B. *Treasury of Scales.* Bandland Inc., Detroit, Michigan.
Voxman, H. and Wm. Gower. *Advanced Methods* (individual study or
    like instruments). Rubank Inc., Chicago.
Prescott, Gerald R. *The Prescott Technic System* (individual study).
    Schmidt Publications Inc., Minneapolis.
Alberta Music Festival Association Syllabus (published annually).

Teacher References—Magazines and Journals

*The Canadian Music Educator.*C.M.E.A. Research Information, 34
    Cameron Road, St. Catharines, Ontario.
The Instrumentalist. 1418 Lake St., Evanston, Illinois 60204.
Music Educators' Journal. 1201-16th St. N.W. Washington, D.C. 20036.
*The School Musician.*4 E. Clinton St., Joliet, Illinois 60431.

Teacher References—Books (Woodwinds)

Sawhill and McGarrity. *Playing and Teaching Woodwind Instruments.*
Westphal, Frederick W. *Guide to Teaching Woodwinds.* William C.
    Brown Co. (Leehs), 1962.
Spencer, W.H. *The Art of Bassoon Playing.*
Sprendle, R. and Ledet. *The Art of Oboe Playing.*
Stein, Keith. *The Art of Clarinet Playing.*
Timm, E.L. *Woodwinds: Performance and Technique.*

Teacher References—Books (Brass)

Noble, Clyde E. *The Psychology of Cornet and Trumpet Playing.*
    Mountain Press, Missoula, Montana, 1964.
Dale, Delbert A. *Trumpet Technique.* Oxford University Press, 1965.
Schuller, Gunther. *Horn Technique.* Oxford University Press, 1962.
Morley-Pegge, R. *The French Horn.* Ernest Benn Ltd., 1960.
Gregory, Robin. *The Horn.* Faber & Faber, London, 1961.
Farkas, Philip. *The Art of Brass Playing.* Brass Publications, 1962.
Coar, Richard. *The French Horn.* Dehalt, Illinois, 1950.
Kleinhammer, Edward. *The Art of Trombone Playing.* Summary
    Birchard, 1963.
Colin, Charles. *Vital Brass Notes.* Charles Colin, 315 West 53rd Street,
    New York 19, N.Y., 1962.
Hunt, Norman J. *Guide to Teaching Brass.* Wm. C. Brown Co., 1968.
Leidig, Vernon F. *Contemporary Brass Techniques.* Highland Music
    Co., Hollywood, California, 1960.
Moore E.C. *The Brass Books* (form 77). Leblanc Publications, Inc.,
    1964.
Sweeney, Leslie. *Teaching Techniques for the Brasses.* Belwin, 1953.
Winters, James H. *The Brass Instruments.* Allyn and Bacon, 1964.

Teacher References—Books and Pamphlets (Percussion)

Ludwig Drum Company pamphlets and Method Books.
Collins, Myron D.,and John E. Green. *Playing and Teaching Percussion
    Instruments.* Prentice-Hall, 1962
Bartlett, Harry R. *Guide to Teaching Percussion.* Wm. C. Brown Co.
    1964.
Spohn, Charles. *The Percussion.* Allyn and Bacon

Teacher References—Publications by Instrument and Music Companies

Aids to Easier Teaching. Selmer.
Connchord Magazine. Conn Corporation.
Building Better Bands. Belwin (Jarman) Inc.

Teacher References—General Books

Neidig, Kenneth L. *The Band Director's Guide.* Prentice-Hall, 1964.
Duvall, W. Clyde. *The High School Band Director's Handbook.* Prentice-Hall, 1960.

STRINGS

Suggested Materials—Methods

Applebaum, Samuel. *String Builder,* Part One, Part Two, Part Three. Belwin (Jarman) Publications Limited.
Isaac, Merle. *String Class Method,* Book One and Book Two. Revised Edition. M.M. Cole Publishing Co.
Brown, James (ed.). *The Polychordia String Tutor,* Steps 1 to 6. Stainer & Bell Ltd., London. Available from Galaxy Music Corporation, New York.

Suggested Materials—Supplementary Music

Applebaum, Samuel. *Early Etudes for Strings.* Belwin (Jarman).
Applebaum, Samuel. *First Position Etudes for Strings.* Belwin (Jarman).
Applebaum, Samuel. *Building Technic with Beautiful Music,* Volumes I-IV. Belwin (Jarman).
Applebaum, Samuel. *Scales for Strings,* Book One and Book Two. Belwin (Jarman).
Applebaum, Samuel. *Third and Fifth Position String Builder.* Belwin (Jarman).
Applebaum, Samuel. *Second and Fourth Position String Builder.* Belwin (Jarman).
Applebaum, Samuel. *Orchestral Bowing Etudes.* Belwin (Jarman).
Reese, Wendel (arr.). *22 Studies for Strings.* Adapted from Wolhfart-Hohmann and Henning. Belwin (Jarman).
Preston, Herbert M. *Direct Approach to the High Positions for String Classes.* Belwin (Jarman).
Muller, Frederick (ed.). *28 Etudes for Strings.* Belwin (Jarman).
Matesky, Ralph. *Odyssey in Strings.* (Belwin) Franco Colombo Publications.

Teacher References

Green, E.A.H. *Teaching Strings in the Elementary School.*
Theron. *Teaching the String Bass with 500 Playing Hints.* R. McClure.
Potter, Louis, Jr. *The Art of Cello Playing.* Summary Burchard.
Walker, G.R. "String Clinic and the Instrumentalist," *The Instrumentalist* Vol. VI, No. 6; Vol. VII, No. 1, 2 & 3.
Hutton, Truman. *Improving the String Section.* Carl Fischer, 1963.
Lorrin, Mark. *Dictionary of Bowing and Tonal Technics for Strings.* Fol. World, Inc., Miami Beach, Florida, 1968.

Waller, Gilbert R. *String Instrument Instruction Series I-V* (with slides, tapes and script). University of Illinois School of Music and Extension in Music, 608 South Mathews, Urbana, Illinois 61801.

Rolland, Paul. *Bulletin No. 14 String Epidemics.* (above sources).

Rolland, Paul. *Bulletin No. 16 Grades List of Studies and Pieces for Violin.* (Above sources).

Miller, Donald. *String Class Reference Material.* (Above sources).

Green, E.A.H. *Orchestral Bowings*

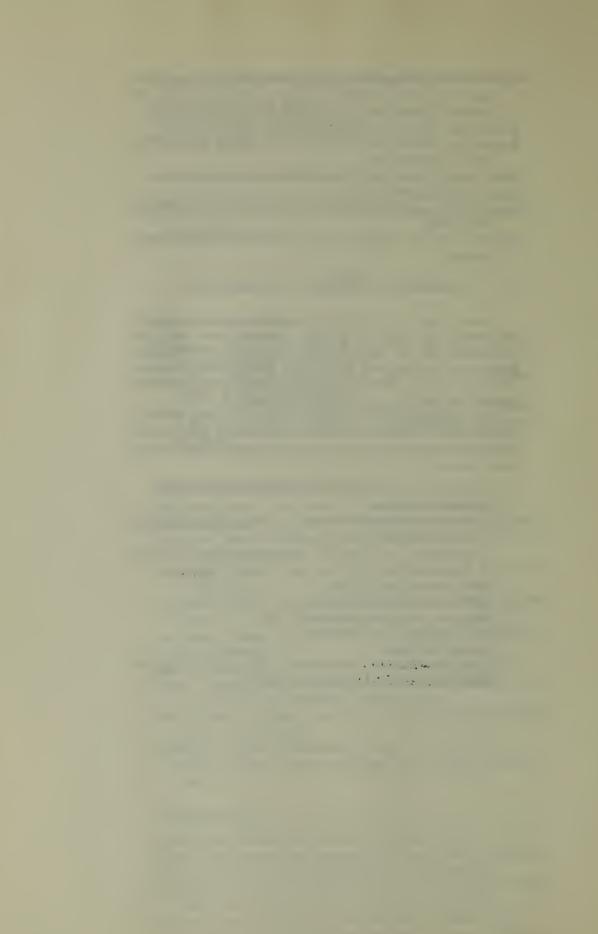Galamiam, Ivan, and E.A.H. Green. *The Principals of Violin Playing.* Prentice-Hall.

Applebaum, Samuel. *Building Better Strings and Orchestras.* Belwin (Jarman).

ADDITIONAL SOURCES OF INFORMATION

Setting down a list of reference materials becomes a problem. Publications are improving and are becoming more numerous. Audio-visual aids are becoming more developed and diversified. Research and development of teaching methods are continuous. Therefore, a list of reference materials can never be complete, soon becomes obsolete, and may encourage complacency.

Many institutions have resource centres where a person may examine material ranging from transparencies, filmstrips, tapes, records, films, periodicals, curricular guides, through to supplementary texts and library materials.

1. Universities (Faculties of Education and Departments of Music)
2. Provincial Government
   (a) Cultural Development Branch, Room 800, Financial Building, Edmonton, Alberta
   (b) Department of Education, Audio-Visual Services Branch, Edmonton, Alberta
3. Public Libraries (major centres)
4. Publishers (available upon request)
5. Music Stores (catalogues, sample copies, etc.)
6. School Broadcasts (radio and TV)
7. National Film Board
8. Canadian Music Educators' Association (CMEA Research/Information, St. Catharines, Ontario)

Date Due

DATE DUE SLIP